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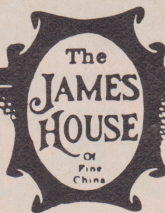
Atlantic Insight

July 1984



**Halifax's
Nova Dance
Theatre is
dancing up a
name for
itself**

Page CS10



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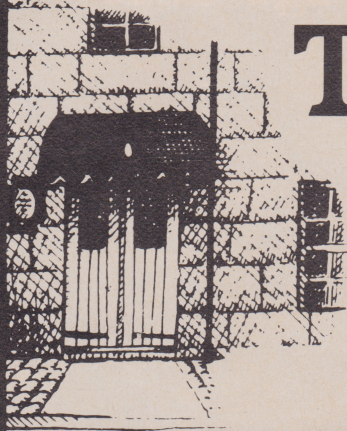
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Online for summer camp

There's fun for kids as well as instruction at computer camp. Here's a rundown of what camps are available in Metro

By Roma Senn

Both Tim, 8, and Jeffrey, 9, O'Connell of Halifax know what they like: Of the three computer camps they've attended they preferred the ones that took the more organized approach to learning. At Minerva Computer Learning Centre, in Halifax — it won't offer computer camps this summer — Tim and Jeffrey got a choice in computers and, more importantly, good instruction. Minerva used LOGO, a computer programming language for beginners that stresses thinking and planning. "It was a lot of fun," Jeffrey says.

That's what computer camps *should* be all about. Some aren't. If you want to enrol your child this summer, shop around first. Terry Clayton, a Halifax-based computer-camp consultant for Nova Scotia, suggests you look for many of the same qualities you'd consider in choosing a day-care centre. What are the teachers like? How do the kids spend their days? Find out about the program itself. Is it a recreation program with computers or is it about using computers?

You'd don't have to know much about computers but Clayton, president of Minerva, says you should establish the kind of programming language the camp uses. Many use BASIC, a technical language. Programming with BASIC, Clayton says, is like



Tim (at keyboard) and Jeffrey O'Connell: "It was lots of fun"

taking a course in how the telephone works as opposed to using the telephone. "There are better, easier-to-learn languages," Clayton says. He favors LOGO, a language for beginners. It helps create "a problem-solving environment where thinking and planning are the important skills," Clayton says. "It is an easy language but very powerful."

Many people view computers as "majestic, awesome devices." They're not. They're simply tools. Just as a calculator speeds math tasks, a computer can help solve a whack of problems. They can help teach Johnny and Jane English and Math. But often the emphasis in computer courses is on programming. One computer company has a thick file of job applications from

graduates of short-term computer programming courses. There are few jobs. More important today is that specific professions — teachers, accountants, engineers — learn computer skills to help them do their jobs.

Why should you send your child to computer camp? Many parents think they are giving him some advantage for the future. Computer camp, Clayton says, won't ensure his future. But don't overlook them. "Attending computer camp is an interesting and fun thing to do for the summer," he says.

Here's a rundown of some of Metro's computer camps:
Dalhousie University — Pupils spend three hours a day at Dal's computer centre; another three hours par-

ticipating in sports at Dalplex. They work on Cyber computers — models with more capacity than average. Classes are set up for the novice and the advanced beginner. Instruction in the advanced beginner camps includes how to create a file, save files for later use, get a print-out, write guessing games. Novices (who use the programming language BASIC) learn to make program assimilations, do calculations, retrieve and save files, play songs. At the camps, for kids from nine to 14, each child has his own terminal. Camps run for a week, Aug. 13-17; Aug. 20-24, cost \$95. Twenty-seven kids accepted for each group. Also, this is the first year Dal's offering a mini university program for kids, (continued on page CS13)

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News about hues

Why are so many Metro women going into analysis? Color analysis, that is.

A woman sits in front of a brightly lit mirror. Behind her stands color analyst Sheila Denison, who is holding a swatch made of 34 different colored strips under her client's chin. "See how these colors make your skin look drab," Denison points out. Then over the first "palette" she places another with different colors. "Now," she exclaims, "see how your face comes alive!"

Denison is manager of Colours, one of several color co-ordinating services whose popularity has grown in Metro over the past couple of years. Like most of these outfits, Colours uses a seasonal system of color co-ordination, loosely based on the color theory developed by Swiss artist Johannes Itten in the Twenties. Itten noticed that his students at the Bauhaus School of Art and Architecture in Germany invariably selected colors for their paintings that were complementary to their skin tones. He concluded that two colors, blue and yellow, predominated in the undertone of human skin, and that certain colors complemented each of these two types.

Creators of the seasonal color system have developed two palettes of cool colors (Winter and Summer) to complement skin with blue undertones, and two palettes of warm colors (Spring and Autumn) for skin with yellow undertones. Denison's client learns she is a Winter, and during the two-hour consultation will be shown what colors to wear and how to co-ordinate accessories with her season.

What makes a woman spend \$60 or \$80 to have someone else tell her what colors she should wear? For some women it's the desire for a whole new image; for others, it's the curiosity aroused by something new.

Ruth Kraushar of The Interlude places the popularity of her type of enterprise, and of many other self-improvement programs, on the fact that "women have become more interested in themselves, because now it's acceptable that they can be. At one time, the spare money was spent on the kids, or on the house. Women have more money now, and they're focusing on themselves. I think that's a good thing."

Mary Stephen, director of the Montessori Children's House in Halifax, was

at a social gathering a couple of years ago when her name was drawn for a color analysis. "I wasn't surprised to find I was a Winter. That's the season that can wear black and pure white and I've always been attracted to black and white." But she was delighted to be introduced to a whole new range of colors, especially the primaries. "I was really turned on to royal blue and yellow. I'd never thought of trying those colors before."

But what happens if after having your color consultation you find you're a Winter while your wardrobe is full of Spring colors? Very few of us can afford to go home, throw out everything and start again.

"Of course not," says Mary-Ann Bishop of Color by Season. "It's what is closest to the face that's the most important. If you've bought an expensive ultrasuede suit in the wrong color, you can correct it with a blouse or a scarf and co-ordinate it with the correct makeup and jewelry."

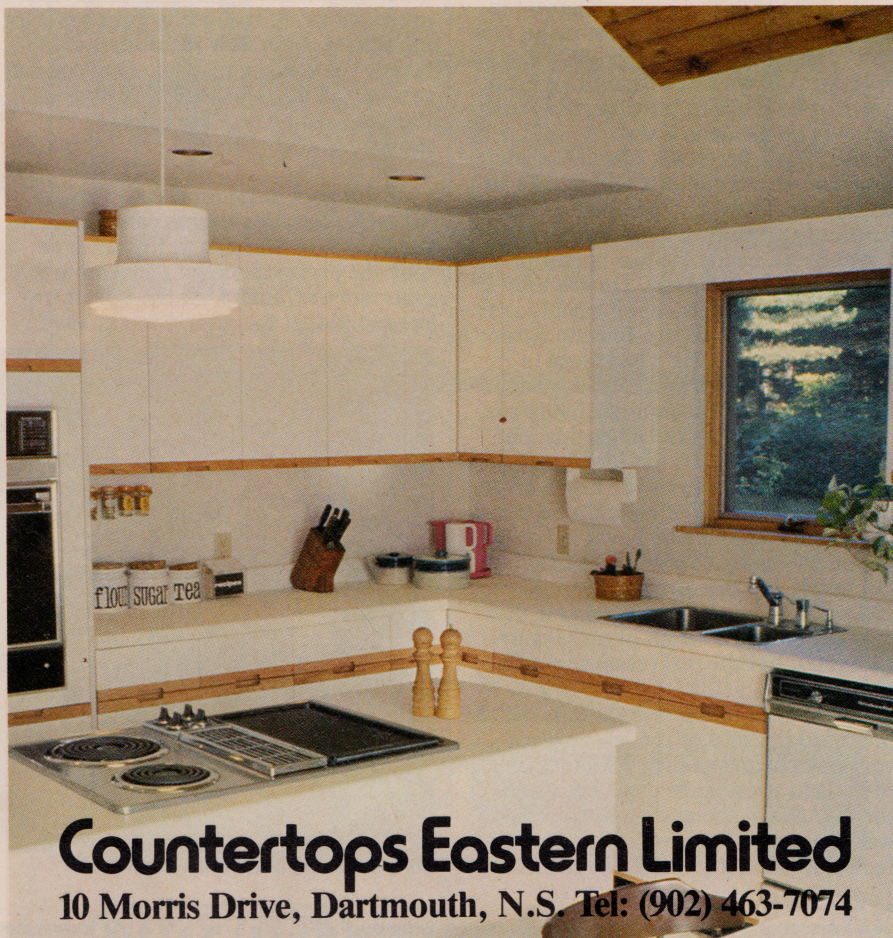
It took Trudy McLellan about a year to build up her wardrobe into the right combination of colors. McLellan, 24, who has dark brown hair, light skin and green eyes, found out that she was a Summer. "As a Summer, I get a lot of pastels. Unfortunately, my wardrobe was full of reds and Autumn colors. I also wore a lot of black." She hung on to one black dress she particularly liked, but finally gave it away to a friend.

McLellan finds that one advantage of

knowing exactly which colors are complementary to her skin is that it saves her time when she's shopping for clothes. Jean Smith of The Room at Simpsons finds that clients who have had their colors analysed save her time, too. "They don't try on things that aren't in their colors." Smith is a great believer in the importance of color. "You could be wearing a \$800 Dior dress," she says, "but if the color isn't right, it won't do anything for you." She admits that not all sales people share her enthusiasm for color analysis. "We had a gal in from our Toronto store, and she thinks it's all hogwash."

Color, after all, is only one part of fashion. Equally important are line, proportion and texture. Pamela Barnes, president of Self Image Ltd., who runs six-week wardrobe planning courses, feels that color is secondary to design. She finds that most women who've had a color analysis take it too seriously. "It's almost like a religion for them."

But it's not only women who are having their colors done. Trudy McLellan's husband was so impressed with the effect on his wife of her visit to Colours, he decided to have a color analysis. "He discovered he was a Spring," Trudy says. "He used to wear a lot of greys which aren't right for Springs. It's taking him longer than me to get his closet right. He didn't feel like throwing out all his grey suits." — Pat Lotz



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A day in the life of Boris Brott

The artistic director of Symphony Nova Scotia wants to build up a first-class musical organization in Halifax, and he's doing it his way

By Heather Laskey

On this May morning, the orchestra is rehearsing the Brahms Violin Concerto in D minor. The drama of the music swells and unfolds. The man on the podium is conducting and talking to the soloist, a small round figure in purple sweatshirt, grey flannel pants and loafers with two-inch-high soles. The conductor gestures to the musicians to stop. "Once more, please." They repeat the passage, and the conductor smiles. "The beer's on me, folks."

The musicians laugh. They have won the bet with conductor Boris Brott on how Isaac Stern would want the bowing (the technical interpretation of a string passage).

It is the fifth and final rehearsal for Symphony Nova Scotia's last major concert of their first season, a special fundraising event with tickets at \$25 a head. Stern, who is taking only half his usual fee, will be the main draw.

But Boris Brott, 40, one of Canada's best-known conductors, will also be an attraction. The son of conductor/violinist/composer Alexander Brott and Lotte Brott, cellist, he was born and brought up in Montreal. He was only 19 when he got his first appointment, as assistant conductor of the Toronto Symphony Orchestra. He's had posts in Canada and Britain and in later years, in keeping with the current fashion of conductors, he has juggled more than one post at a time.

Brott was chosen by the board of Symphony Nova Scotia to rebuild an orchestra in Halifax, which was left without one when the Atlantic Symphony Orchestra was dissolved in September, 1982. The official reason given for the dissolution was a deficit of more than \$400,000, but the real reasons remain obscure.

The board-union negotiations which preceded the start of the season were very painful for Atlantic Federation of Musicians president Peter Power and the ex-ASO musicians whose jobs he was trying to save. Brott, as artistic director of the newly formed organization,

was determined that the new orchestra should be built from scratch and that it should accord to his definition of high quality.

He was supported in this by the majority of the SNS board. "This is not a make-work project," said Michael Ardenne, board member and performing arts officer for the Department of Culture, Recreation and Fitness. In the end, only seven of the 52 musicians were hired. "It was a wholesale slaughter of my people," says Power.

In fact, Symphony Nova Scotia does not have an orchestra, only a 12-player "camerata," as Brott calls it. This special concert, like others during the season, is being played by a pickup orchestra from around North America, with a heavy input from the large freelance pool of Toronto-based players.

The orchestra is now rehearsing the second and third movements of the concerto. Brott leads the musicians to follow Stern, who plays at him and at the violin section, drawing them into the interpretation. It is obvious that the orchestra is enjoying working with Stern, one of the finest violinists and musical personalities of our time.

When the orchestra finishes rehearsing the concerto, players and conductor applaud Stern, who is shepherded off the stage by Brott. The musicians take their half-hour break.

Musicians are great gossips and tellers of anecdotes. A group of them chat in the wings. A Toronto musician is telling stories about how recordings are faked: "If you can play one note you can record... I don't believe in recordings..." Another: "I believe in money." Yet another: "I don't think music is a stunt."

Brott goes in for musical stunts. In his early 20s when he was conducting the Northern Sinfonia in England, he took the orchestra down a coal mine to entertain the miners. At the time it was suggested that the miners might have

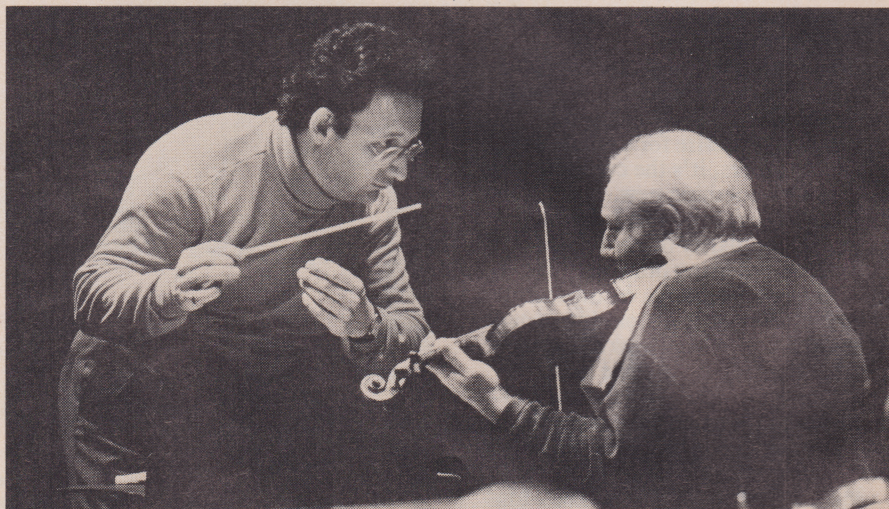
appreciated it more if they had been brought to the surface to listen — never mind the risk to the musicians' instruments. During the season put on by a pro-tem organization last year, Brott conducted the orchestra on top of the North American Life Centre. While it was very dramatic on the TV screen, the musicians were worried about damage to their instruments, and that Brott might inadvertently leap backwards off the edge (a musical first, even for him). He tends to jump around on the podium and go in for pelvic gyrations, though only when there's an audience out front.

Some of his detractors maintain that he is more showman, and businessman, than musician. His admirers, including some solid musicians, disagree. An outside musician, asked what he thought of Brott as a conductor, says, "He's one of the best in North America — though he's not one of the top four or five. But there are conductors in New York not fit to tie his shoelaces."

The musicians have returned to their places and are now rehearsing Beethoven's Seventh Symphony for the second part of the program. "That's a bit too loud," Brott tells the orchestra. "Still too loud... that's better."

Musicians enjoy rehearsing with Brott. "I don't believe in belittling people," he says. "My rehearsal technique is to imbue the joy of the music... I get the best work by encouraging, not berating." However, he can be unpredictable during performances. "You have to watch him like a hawk," says one string player.

Victor Yampolsky of the Atlantic Symphony Orchestra was a shouter who reduced some players to tears during rehearsals. He was respected as a musician but, unlike Brott, he was not a showman. It seems that showmanship is what Halifax audiences need to lure them to concerts. This season, the Main and Pop series have drawn houses of 85% minimum capacity, though not all the credit



Boris Brott and Isaac Stern in rehearsal

for this can go to Brott. The board of Symphony Nova Scotia has worked hard at promoting the concerts and getting the new organization off the ground.

At the end of the morning rehearsal, Brott gets into the Lincoln Continental he has hired to drive Stern around. "It's the least we can do for him," he says. He asks some of the out-of-town musicians if they want a lift back to the hotel. They put their instruments into the trunk and pile into the car. The atmosphere is relaxed. They joke about the beer.

In his hotel room, Brott gets on the phone to the Hamilton Philharmonic offices. "It's me again." He is their music director (he is also artistic director of the Stratford Summer Music Festival). He talks to the executive director, the librarian, the secretary, arranging other concerts, including one for children. "We'll do the Brandenburg number 2, last movement, then a piece 'What Is a Fugue?' . . . I'm going to write it myself, using the audience. Did the reviews come in from Israel yet? . . . They think they've found the scores in Paris? Lovely. . . . Try to negotiate a recording, I'll produce it. . . . Call Mulroney's assistant. Just arrange a meeting for Montreal or Toronto." (Brian Mulroney has asked for his advice on cultural policy.)

Arrangements for most of Brott's other activities like promotions, independent concerts and guest conducting are made by his wife, Ardyth, through Boris Brott Associates, the company she runs from their Hamilton home. "There are two aspects of my personality," Brott says, "the entrepreneurial quality and the musician."

He is a marvel of stamina, hard work and energy. He sleeps only four or five hours a night, then sometimes goes on "sleep binges 24 hours straight when I'm home." He started this morning at seven with a phone call to South Africa: "Apartheid's not a nice thing, but I believe music is non-political. Similarly, I don't agree with the Soviet system but I believe we should have cultural interaction." By eight, he was at CBC radio for a three-way conversation with Stern (still in his hotel room) and the *Morning-side* program in Toronto.

His business calls over, Brott goes down to lunch. He chats to a Hamilton violinist about a nine-year-old child prodigy they've heard out west. "The only thing you could question was the violin!" Brott was a *wunderkind* himself. At five, he gave his first public performance as a soloist, playing the violin with the Montreal Symphony. He likes children, and doesn't talk down to them. His school concerts are excellent, the program adapted to different age groups. He teaches the youngsters tricks, and usually gets one of them to conduct the orchestra.

Why did he take on Halifax?

"I wanted to find a solution to how to get a first-class musical organization functioning in this city; set up the structure and leave a healthy organization behind me. There are only two Canadian principal conductors — Mario [Bernardi] and myself. So when called upon to help, it behoves one to agree. The situation intrigues me because it is so difficult. Of course, there's no doubt that Hamilton, where I've been for 15 years, is my principal arena."

Brott has served the first of the three years of his contract with Symphony Nova Scotia. He and the board's executives are negotiating for a larger full-time orchestra for next season. His contract gives him unusually arbitrary hir-

ing powers (the normal procedure is to use an auditioning committee). As Brott puts it, SNS is "the last-chance saloon" for this city to have a resident symphony orchestra. And he is doing it his way.

After lunch he heads for the Symphony office for a meeting. "Then I'll sleep for an hour, shower, relax, go over the score quietly, then to the concert hall by seven-thirty."

On the way to the office he parks the Lincoln by the liquor store to get the beer. Despite his remonstrations, neither the checkout clerk nor the manager will let him take the five 12-packs out in a push cart. It is one of the few occasions that Boris Brott does not get his own way.

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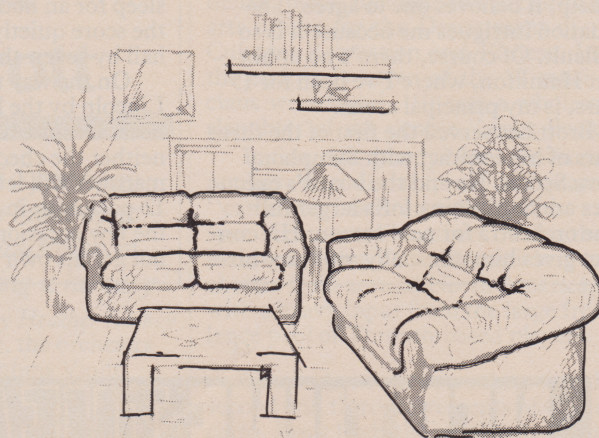
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It looks much like any other large family home in Halifax's South End. There are boots and shoes scattered about inside the door, and in the playroom on the first level, sunshine spills over a myriad of dolls, teddys and bunnies. But the stethoscope around the neck of the giant Smurf hints at something different.

This is the Ronald McDonald House, and its occupants have at least two things in common: They are families with children undergoing treatment at the nearby Izaak Walton Killam Hospital and they're away from home.

There are more than 50 Ronald McDonald houses in North America. Established in cities with major children's hospitals, they provide inexpensive accommodation for out-of-town parents of sick children. The name was chosen by the first group to set up a house, in Philadelphia, in 1974, because the friendly clown is someone whom children everywhere recognize. Although the McDonalds restaurant franchise has been generous with donations, it does not own the houses.

For parents like Darlene and Edward Cahill of Alberton, P.E.I., Halifax's Ronald McDonald House has been a blessing. When their daughter Mandy was two months old, she was diagnosed as having cystic fibrosis. Three days later she was taken to Halifax by Air/Sea Rescue for treatment at the IWK. Since January, Mandy has returned with her parents for stays of one to three weeks at the hospital.

This has meant long separations from the two children at home. Because rooms at Ronald McDonald House are only \$7 per night, per family, the Cahills brought the children to Halifax on one occasion. Darlene says, "Once they came to Halifax, visited with the baby and saw where we stayed, they could handle it [the separation] easier."

The Halifax house got under way two years ago, when Dr. Allan Pyesmany of the IWK and a group of

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concerned parents organized the Friends of Children (Atlantic) Association, to establish, own and operate the Ronald McDonald House.

After setting up a budget, the group's next task was to find a suitable house. After scouting around, they found a former boarding house on Tower Road, which they purchased for \$133,000. The architects and contractors who worked on the renovations charged less than the going rates. McDonalds restaurants throughout the Maritimes pledged \$200,000 to the house over a three-year period. Other funds came from service clubs, sororities, corporations and towns. Students at Acadia University in Wolfville, N.S., had a Trampoline-A-Thon to raise money and groups everywhere had bake sales, sold T-shirts and but-

deal by any standards. When Brenda and Bill Adams of Kensington, P.E.I., arrived in Halifax for the first time, they found the hotels costing between \$40-\$70 per night. Their 14-year-old son, Troy, has cerebral palsy and required corrective leg surgery. The second time they came to Halifax they booked into Ronald McDonald House and spent their days at the hospital while he recovered from bone fusion surgery on his foot. The second trip has been less worrisome for the Adamses. They're close to the IWK so they didn't have to rent a car. "It's not expensive and it's handy," Brenda says.

Parents help by looking after most of the day-to-day upkeep. They vacuum, tidy up and maintain their own rooms. Darlene Cahill didn't know what to expect when she and Mandy first arrived. "I thought each family would have an area all to themselves." Instead, she found a home-like atmosphere in which she could prepare her own meals (working around a hospital schedule), read or watch TV in the living-room, or do laundry.

But the strength of the house lies in the support parents receive from one another as they wait out the ordeal with their children. "When you come to a strange place, you feel sorry for yourself," says Cahill. "You feel you're the only person in this predicament. But people here have gone through the same things you have."

House manager Eileen Borden is the only salaried employee and she left a six-year position at the IWK to take on the job. She's become a den mother to many of the guests. "I like people and they'll sit and talk," Borden says. "I'm somebody to listen to them." She explains that children under 19 years of age won't be admitted to the house unless accompanied by a parent. Some children receive treatments as outpatients, returning to the house afterward. Rooms are booked to a 99% capacity. "There are usually about 10 families on the waiting list to get in," Borden says. The majority of guests come from New Brunswick, Prince Edward Island and St. Pierre and Miquelon.

Borden lives in five days a week and she's on call 24 hours a day. About 25 volunteer workers from around the city lend a hand and Borden's daughter also helps on weekends.

Borden says she stays close to families even after they go back to their own homes. A wall hanging on her office door reads "Love Is Kind." For parents like the Cahills and Adamses, knowing Ronald McDonald House is there has been a relief. It's a home away from home. Cahill sums it up. "There are no strangers at Ronald McDonald House."

— Pam Lutz



Borden: House manager and den mother tons to drum up interest.

Twelve members make up the board of directors of Ronald McDonald House, five of whom serve as executives who meet once a month to discuss things like house maintenance. Treasurer Bernie Hum says the aim for fund-raising now is "not to turn over a profit. It's just to maintain the house." This costs about \$50,000 a year. Fuel bills alone ran to \$6,800 in '83 with maintenance at \$6,000. Hum adds that revenues from room fees "just about cover our operating expenses."

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Dancing up a storm

Nova Dance Theatre may be a small-town company, but there's nothing small-town about the visions artistic director Jeanne Robinson has for the company's future

By Roma Senn

Three dancers move in unison, legs piercing the air, torsos twisting. Halifax choreographer-dancer Jeanne Robinson tells them to "visualize the music" as they move across the hardwood dance floor in her airy Barrington Street studio. She wants to create an "explosion" of movement for "Options" — a work based on a science-fiction short story by John Varley about sex changes. "Energize your arms," she tells a dancer. "It's as sloppy as all hell," says Robinson, an accomplished choreographer, as the dancers start rehearsing the piece. "Let's repeat it."

They'll repeat it many times before they present it at the Dalhousie Arts Centre this fall. That's when the five-member Halifax-based Nova Dance Theatre kicks off its home season. Robinson, the 36-year-old Boston-born artistic director, wants to make the three-year-old modern dance company top notch. "I'm not expecting to be Canada's best tomorrow," she says, "but I do hope to be one of Canada's best companies in the very near future."

In Nova Scotia, Nova Dance Theatre (NDT) is dancing up a name for itself. Metro audiences like the group so much that it doubled its home-season performances to four nights. "Locally we are respected," Robinson says. When they

danced in Annapolis Royal, *The Examiner* quoted a member of the audience: "I often felt my mouth left gaping and my eyes wide. It was a thrilling performance." Last winter in Guysborough the high school principal warned the dancers that even rock concerts couldn't lure the students to a school show. NDT packed the assembly. (The students went wild when Cliff LeJeune breakdanced.) "Dance is what the kids want," Robinson says. So do many adults. NDT electrified audiences from Shelburne to Neil's Harbour in Cape Breton. "It's a real treat to have these people come out," says dancer Louise Hoyt.

Unlike ballet, modern dance doesn't have a long tradition in Nova Scotia; Nova Dance is the province's only professional modern dance company. "In a sense we're pioneers," says Robinson who helped introduce it to Nova Scotia audiences in the early Seventies. Modern dance, which incorporates movements from all dance forms, began at the turn of the century as a rebellion against the rigidity of classical ballet and the triteness of show dancing. "It's the speculative arm of dance," Robinson said during an interview at her dance studio.

She loves to talk — especially about dance. She zooms in a dozen directions. Her hands and arms move constantly as she talks. It's easy to see that she's studied theatre. Robinson, a self-described "big lady," always wanted to dance. As a child her "old Italian grandfather" would play the banjo and she'd prance about the room. At nine, she began ballet and jazz lessons in Boston. Her father was skeptical about his

daughter's obsession until he saw her first recital. Robinson

played the lead. Her dance teacher advanced her to the classes for the 12-year-olds. During her youth she spent nearly every day at the dance studio. She *had* to dance but wanted to pursue a dance form other than ballet or jazz.

Modern dance seems tailor made for Robinson's imagination. "You can invent new ways of dancing." A reviewer for the national publication *Dance in Canada* said of one of Robinson's early works for NDT: "'Elsewhen' took traditional, regional ingredients—and infused them with a modern sensibility, blended them into a dance fantasy which spoke to city, mountain and prairie alike." Of "reMembering" *Dance in Canada* said: "Technically and artistically 'reMembering' was a cut above everything else on the program and puts dance in Halifax firmly beyond the boundaries of mere local interest."

In the early Seventies Robinson moved to Nova Scotia ("I wanted to see ocean without the density of population"), taught dance in Halifax, danced with Halcyon Dance Theatre, Nova Scotia's first professional modern dance company, and got a Canada Council grant to tour a "one woman show on dance" to 25 schools in the Annapolis Valley. "I wanted to make them [students] as excited about dance as I possibly could," Robinson says, of the school tour. Later, she married Spider Robinson, now an internationally acclaimed science-fiction writer, and stopped dancing for a while after the birth of Luanna Mountain-borne (Jeanne and Spider met on the North Mountain in the

Annapolis Valley). She'd only stopped dancing once before: During an "identity crisis" at 20. When she felt Luanna was old enough to leave she went to New York to study "and tried to get my body back to dancing standards." Robinson knew exactly what she wanted: She dreamed of forming a modern dance company in Halifax. It never occurred to her it wouldn't work. No one mentioned that conservative Nova Scotians might not support anything as eclectic as modern dance.

Today the big problem isn't a lack of audience support; it's lack of money. Until last spring NDT didn't have enough money to pay dancers full-time. Then, the feds came through with a \$70,000 NEED (New Employment Expansion and Development) grant — enough money to help pay Robinson, four dancers and an administrator. Now everyone's sitting tight again. For the 1984-85 season, NDT expects to receive some funding from

the Nova Scotia Department of Culture, Recreation and Fitness and the Canada Council. Robinson can't contemplate not getting the money. "We go ahead assuming it will happen," she says optimistically. In its 1984-85 projections NDT counts on getting about 57% of its \$100,000-plus budget from government sources.

Not knowing if the company will survive obviously worries the dancers. "This might be our last season," Cliff LeJeune says. "It's awful to think about that." LeJeune, a 27-year-old native of Sydney, N.S., who first danced with NDT three years ago, acts and sings as well. This summer he's performing at the Stephenville Festival in Newfoundland. A lean, light-footed dancer, he says acting comes more naturally to him than dance. He only started dancing at 23.

NDT's dancers don't all have conventional dance backgrounds — they didn't all start dancing when they

were kids — nor do they all fit the conventional image of what dancers look like: Sinewy, swan-like stunners. "I don't buy company members on how they look," Robinson says. "I look at them as human beings." Human beings who can dance. And how they dance. Movement comes as natural to them as doves in flight. "They sparkled, flew, hummed — literally hummed — and sang as they danced apparently for sheer joy," *Dance in Canada* said about one of their early works.

André Fairfield, who's now 25, started dancing four years ago in Ottawa. He wanted to lose weight. Today, he's slight, five-foot-five, and 122 pounds but he once weighed 192 pounds. "I wanted to exercise," he says. "I knew that dance was the best way to work all your muscles. I got hooked." He quit school, took two dance classes a day six days a week, got a part-time job in a restaurant. At first, his teachers gave him little en-

couragement. "You're too short and too fat," one told him. He persevered. He took more dance lessons and eventually began to perform. He got the lead in the *Rocky Horror Picture Show* which toured Las Vegas and Los Angeles, but a sprained ankle forced him to cut short his performance. Last summer he joined NDT.

Louise Hoyt, 28, planned to become a wild-life conservationist and, in the mid-Seventies, studied science at Acadia University in Wolfville, N.S. But in her second year something happened: She choreographed an amateur production at the university. "It was so exciting," she says. "It took over. She finished university, got a job in Halifax — her home town — as a biologist but before long felt "stifled." She started dance classes and quickly picked up jazz. In 1980 she moved to Toronto, and while studying dance looked for dance work. Everywhere she went they told her, "You're



(Clockwise, from L-R) Jeanne Robinson, Cliff LeJeune, Louise Hoyt, André Fairfield, Christiane Miron

too skinny and too tall." When she returned home three years ago she met Robinson at a choreography workshop — she's choreographed for amateur productions, the CBC and the Yarmouth Summer Theatre — and began dancing with the company.

Christiane Miron, 26, who grew up near Montreal, had a more conventional dance background. She started dancing at 16. Miron, a chunky, five-foot-two dancer with a pleasing French accent, welcomed the chance to dance with a professional company — her first time. "I needed to refresh my work with other people," she says. Miron says she feels a deep inner need to dance. "I have to dance," she says. "It makes me happy

to try other ways to move." In a piece she choreographed for an NDT performance in the spring — and for the company's fall season — she created a "wild" jungle ambience with African music. Miron intends the dancers, Cliff LeJeune and André Fairfield "to follow their energies." When the rehearsal finishes LeJeune, in grey sweat pants and a sleeves-cut-out sweatshirt, flops on the floor, arms and legs spread. He's panting.

Dancing, LeJeune says, "is so intense. You feel that physical stress." Often, he dances 10 hours a day. (All NDT dancers also teach at DancExchange, the company's instructional arm.)

Louise Hoyt presses an ice pack to her sore neck. Occasionally, they're all plagued by aches and pains. Hoyt looks pained as she dances. "If you can't dance with your body visualize it in your head," Jeanne Robinson tells Hoyt as the company practises Robinson's "Options." After the rehearsal they all discuss any problems with the piece. Robinson expects them to tell her exactly what they think. They do. "Each one of my members is independent," she says later. "I cultivate that feeling. I want them to think." She doesn't want to be "artistic dictator." Hoyt tells Robinson that it's unlikely younger members of the audience will recognize one of the music pieces that relates to "Options." Robinson says it's not a problem.

They all seem to get along well together. The studio, in a Victorian building, exudes warmth. "I want us to feel like an extended family," Robinson says. She's got plans for her brood. She wants to do more tours, at home and abroad; more school shows, more workshops. Every year she'd like to add a new dancer to the small company. Her dreams, she says, might take a lifetime to come true but she's made Nova Dance Theatre her lifelong commitment. "It may be a small-town company," she says, "but it's not a small-town vision."

C



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(continued from page CS3)

10 to 15. One of the two modules offers computer science in a program that includes geology, pharmacy, kinesiology and fitness, recreation pursuits and activities at Dalplex. For more information call Gladdi Moses, program co-ordinator, 424-2558.

Halifax Ladies' College/Armbrae Preparatory School — These private schools offer computer camps for beginners and intermediate-level students. Both levels use BASIC as the programming language. At the beginners' level, instructors introduce students to computers, teaching them the very basics of programming. Students learn direct and indirect modes of computers, how to make lists and print statements. Intermediate-level students learn nested loops, color graphics, input and output devices, programming. Twenty-eight students register per session. Each student has his own terminal. Camps, for students aged nine to 14, run for a week from July 2 to Aug. 31. Each camp includes three hours of computer instruction and two hours of recreation — swimming and field sports — daily. Cost: \$50. For more information call Halifax Ladies' College, Oxford St., Halifax, 423-7920.

LOGO Computer Camp — For the first year Halifax County-Bedford District School Board will offer LOGO as the programming language during its weekly camps that run from July 9 to Aug. 9. The camps, for students from grades 3 to 8, vary according to the child's computer experience. At the beginner level teachers introduce students to LOGO. They learn primitive commands, build creative skills. More experienced students learn simulations and animation, continuing their regular school-term computer classes. The school board sees the camps as an extra opportunity for parents and children. Each session consists of 15 hours of instruction with two children assigned to one terminal. Forty camps operate throughout the county. Extra places in the camp may be offered to children outside Halifax county. Each session costs \$35 per child.

Radio Shack Computer Camp — Eight- to 11-year-olds take the beginner course using LOGO. They learn input and output, shape concepts, design their own concepts, experiment and doodle. At level two, 12- to 15-year-olds work with BASIC on high-resolution graphics, learning how to print output, tackle sub routines, compile file structures, circles and lines, play a tune. They spend a day on LOGO during the week-long session. Students spend three hours a day on the computer with the last half-hour devoted to games of skill, developing hand-eye co-ordination.

There are team competitions and group-participation events at both levels. Top students sometimes help with the instruction. Both level courses cost \$50 per week. Radio Shack will likely conduct a one-week session with Dartmouth Parks and Recreation at Shubie Park, combining computer instruction with recreation. Ten students register per session. Each child has his own terminal. For more information call Radio Shack Computer Center, 133 Wyse Road, Dartmouth, 463-4910.

YWCA — The Y will use either LOGO or BASIC as the programming language on a PRIME system. Stephanie Simonsen, youth program co-ordinator, says the camp is de-

signed both for kids who can pay and for those who wouldn't otherwise get the chance to work with computers. The aim is to introduce kids to computers at a level they can understand. The camps continue where the school-term computers left off and stress math assignments in a "fun work environment." Two kids work on each terminal. The computer centre, next door to the Y, is equipped with typewriters so that while one student works the terminal the other can practise his typing. The camps, for kids five to 17 run for a week two hours a day from July 9 to Aug. 31. Cost per week is \$45. For more information call the YWCA, 423-6162.

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ART GALLERIES AND MUSEUMS

Anna Leonowens Gallery (N.S. College of Art and Design.) July 3-7: Gallery II, Installation by Paul Landon and Derek Dennett. To July 6: Gallery I, *Condition Red*: Installation by Gary Spearin. July 9 - 27: Gallery I, *Present the Past: Visit the Past*: photographs by Robert Beam. July 10 - 14: Gallery II, Owen Bull, ceramics; Gallery III, Chandar Chopra, textiles and works on paper. July 17 - 21: Gallery II, Alison Grapes, paintings; Gallery III, John Will, videotapes. July 24 - 28: Gallery II, Steve Heinemann, ceramics. 1889 Granville Street. 422-7381, Ext. 184. Hours: Tues.,-Sat., 11 a.m. - 5 p.m.; Thurs., 11 a.m. - 9 p.m.; Sun., 11 a.m. - 3 p.m.

Art Gallery of Nova Scotia May 25 - July 30: John O'Brien (1832 - 1891): *Marine Painter*. A major exhibit by one of the most promising artists of pre-Confederation Canada. He illustrated ship portraits for N.S. owners, naval arrangements and voyage narratives that portray our sailing age. To July 15: *The Hague School: Collecting in Canada at the Turn of the Century*. An exhibit of 36 paintings and 13 photographs with documentation by Dutch artists active in The Hague during the last half of the 19th century. 6152 Coburg Road, 424-7542. Hours: Mon., Tues., Wed., Fri., Sat., 10 a.m. - 5:30 p.m.; Thurs., 10 a.m. - 9 p.m.; Sun., 12 noon - 5:30 p.m.

Dalhousie University Art Gallery. To July 8: *Michael Snow: Walking Woman Works, 1961 - 67*. A comprehensive look at the *Walking Woman Works* of Canadian artist Michael Snow. This exhibit brings together roughly 75 sculptures, prints, drawings and paintings which incorporate Snow's image of the walking woman. July 12 - August 19: *Ancient Ceramics of the New World*. An exhibit of ceramics dating from ca. 1000 BC to AD 1500 including examples of utilitarian objects — bowls, vessels and dishes — and religious objects and figures. The works are from Mexico, Chile, Costa Rica and Peru. *Pre-Columbian Fertility Figures and Pottery* from Mexico. Private Collection from Dartmouth. *The William Bell Taylor Collection of*

Pre-Inca Pottery. This collection of 28 huacos was excavated by W.B. Taylor Jr. near the Temple of the Moon in Moche, Peru. Phone 424-2403, Dalhousie Campus. Hours: Tues. - Fri., 11 a.m. - 5 p.m.; Sat.-Sun., 1 p.m. - 5 p.m. **Dartmouth Heritage Museum.** To July 15: Janet Carnham, mixed July 16 - Aug. 15: Judith Bartlet, mixed. 100 Wyse Road. For information call 421-2300.



Mount Saint Vincent University Art Gallery. To July 8, Downstairs Gallery: *Dykelandts*. An exhibit of 40 b/w photographs of the Tantramar Marsh by Thaddeus Holownia of Sackville, N.B. Upstairs Gallery, *Works on Paper*. Paintings of the landscape and environment of the Bay of Fundy by Toronto artist Dwight Siegner. July 11 - Aug. 12. Downstairs Gallery, *Halifax Storm Porches*. Color photographs by Renatta Depte of Halifax. The artist says porches developed various forms through the 19th and 20th centuries, "from the do-it-yourself job bordering on folk art ... to the more standard structure supplied by the master builder. Upstairs Gallery; *CAR on the Road*. An exhibit of works by 30 Newfoundland artists. On regional tour and features Chris and Mary Pratt. There will be an opening reception at the Gallery Wed., July 11th at

8:00 p.m. Bedford Highway, 443-4450. Hours: Mon., - Fri., 9 a.m. - 5 p.m.; Tues., till 9 a.m.; Sat. & Sun., 12 noon - 5 p.m.

School of Architecture Gallery (Technical University of Nova Scotia). July 13 - 27: One woman show by Umeta Sparks, painting. Mon., - Fri., 9 a.m. - 5 p.m. For further information call 429-8300.

Nova Scotia Museum. Special exhibit through July and August on the history of aviation in the Maritimes. Front foyer. Museum hours: Mon. - Sat., 9:30 a.m. - 5:30 p.m. Sun 1 p.m. - 5:30 p.m. 1747 Summer St. For more information call 429-4610.

CLUB DATES

The Network Lounge, 1546 Dresden Row. July 2 - 7: *Honeymoon Suite*; July 9 - 14: *The Extras*; July 16 - 21: *See Spot Run*; July 23 - 28: *Razor Boy*; July 30 - Sun. 4: *Doc Savage*. Hours: Mon. - Sat. till 2 a.m.

Peddler's Pub, Lower Level, Delta-Barrington Hotel. July 2 - 7: *Tokyo Rose*; July 9 - 14: *The Aviators*; July 10 - 21: *Domino*; July 30 - Aug. 4: *The Customers*. Hours: Mon.-Wed., 11 a.m. - 11 p.m.; Thurs.-Sat., 11 a.m. - 12 midnight.

The Village Gate, 534 Windmill Road, Dartmouth. July 2 - 7: *Tense*; July 9 - 14: *The Customers*; July 16 - 21: *Brian Jones*; July 23 - 28: *Southside*; July 30 - Aug. 4: *Tokyo Rose*. Hours: Mon.-Wed., 10 a.m. - 11 p.m.; Thurs.-Sat., 10 a.m. - 12:30 a.m.

The Ice House Lounge, 300 Prince Albert Road, Dartmouth. July 9 - 14: *Tense*; July 23 - 28: *Fast Forward*. Hours: Mon.-Fri., 11:30 - 2 a.m.; Sat., 5 p.m. - 2 a.m.

Teddy's Piano Bar, Delta-Barrington Hotel. Throughout July: Kim Bishop/Peggy Quinn. Hours: Mon. - Sat., 9 - 1 a.m. Happy Hour between 5 and 7 p.m.

Privateers Warehouse, Historic Properties. Middle Deck: July 2 - 7: *Hock Walsh*; July 9 - 21: *Frank Machay*; July 23 - Aug. 4: *Mason Chapman*. Lower Deck: July 2 - 7: *John Wasson*; July 16 - 21: *Mike Blakeney*; July 23 - 28: *Jerry McDaniel*. Hours: Lower Deck, 11:30 - 12:30 p.m.; Middle Deck, 11 - 2:30 a.m.

MOVIES AND DANCE

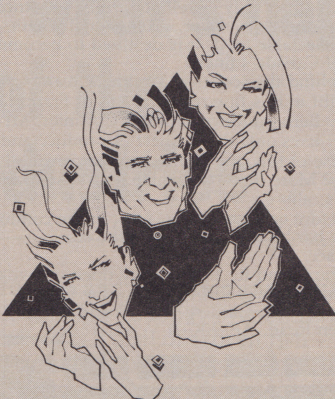
Wormwood's Dog and Monkey Cinema. to July 5: *Confidentially Yours*, France; July 6 - 8: *The Seventh Seal*, Bergman from Sweden; July 9 - 12: *Cabin in the Sky* and *Stormy Weather*, U.S.A. 1943; July 13 - 19:

Koyaanisqatsi, U.S.A.; July 20 - 22.

Wild Style, U.S.A. July 23 - 26.

Return Engagement, U.S.A.; July 27 - August 2; *Heart Like a Wheel*, Kaplan from U.S.A. Showtimes: 7 & 9:00 each evening. Sunday matinees at 2:00 p.m. For information phone 422-3700. 1558 Barrington St.

Halifax Dance Association. *Chance to Dance*, July 2 - 27. An intensive four-week term of dance and fitness: Ballet, Jazz, tap, Dancersize and advanced jr./professional programs. For more information call 422-2006.



IN CONCERT

Metro Centre. July 17: Chris De Burgh in concert. One show only at 8:00 p.m. For ticket orders call 412-8005.

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The Grand Restaurants are open everyday; the bar, Monday through Saturday. The Grand, Spring Garden Place, 5640 Spring Garden Road. AE, MC & V, 421-1116.

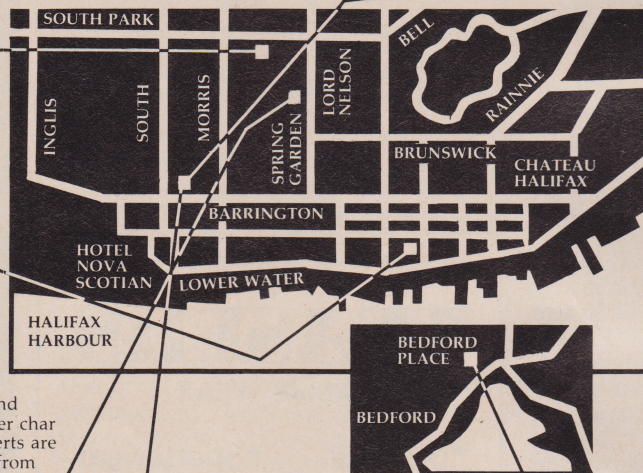


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Open weekdays for Lunch, everyday for Dinner. AE, MC & V. The Henry House, 1222 Barrington Street. Reservations: 423-1309.



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